

AND KILNS OF

GRUEBY POTTERY



WORLD'S FAIR
ST. LOUIS 1904

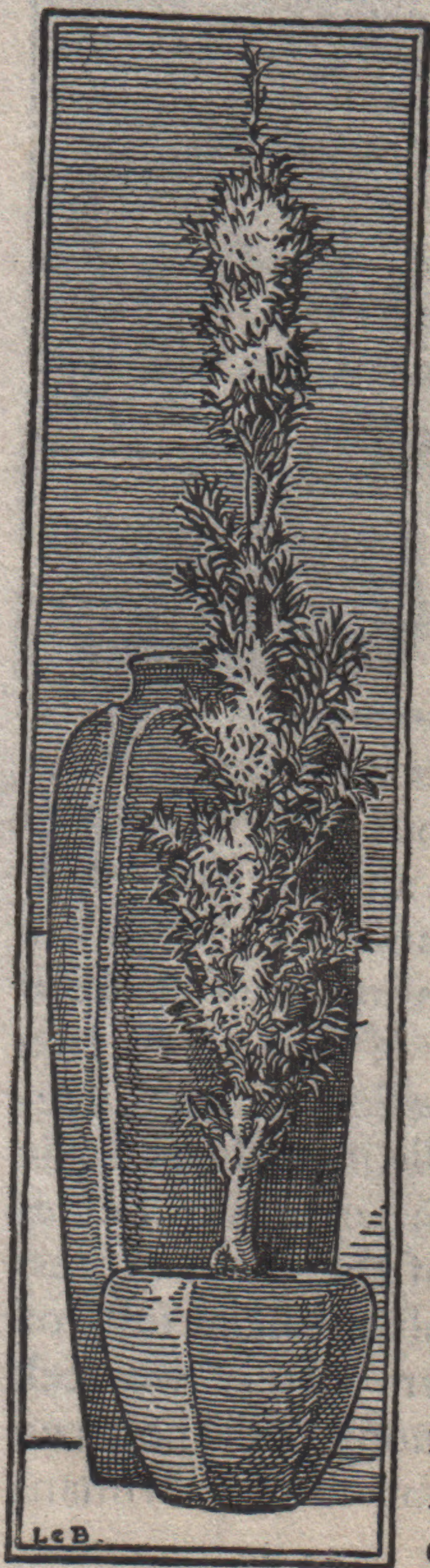
BOSTON MASS

FROM THE STUDIOS

THE GRUEBY FAIR



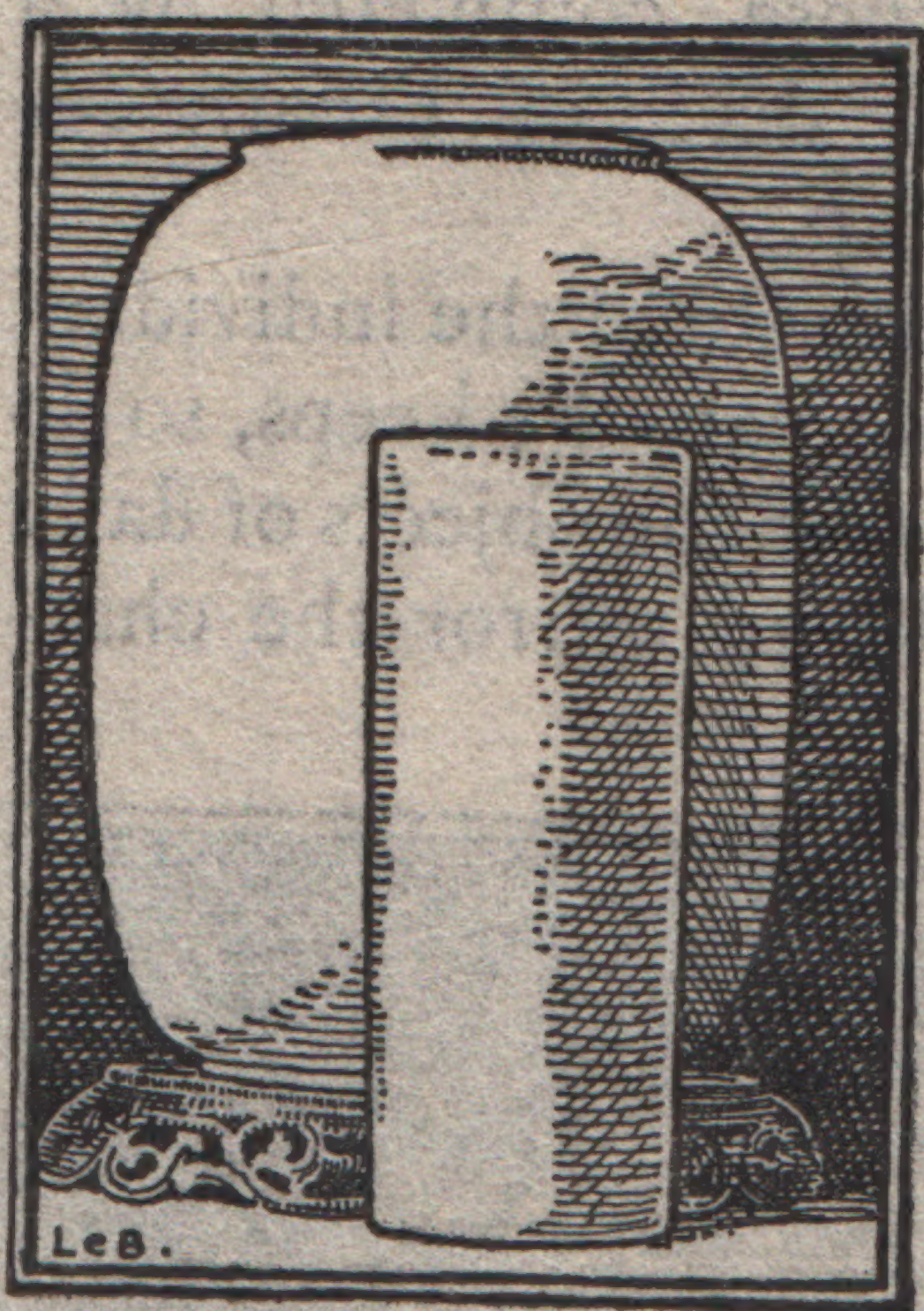
AMONG the objects which contribute to the beauty of our daily surroundings none claim greater antiquity of origin than those made of enamelled clay in the form of Pottery. Civilization itself has been judged by the character of its pottery. In a Greek vase of the best period we see the severe formal beauty that distinguished Classic art. No less truly do the exquisite Sèvres porcelains of the time of the Louis express the refined though highly artificial taste of the French. In our own pottery we seek something more in harmony with the green of foliage, or a better foil for the brilliant



hues of flowers, than the severe outline of the Greek vase or painted ornamentation of a piece of old Sèvres.

Two points of special interest distinguish the Grueby Pottery. The revival of the use of the potter's wheel gives to its forms the life and freedom natural to the plastic clay, while the enamels are of that colour and quality of surface which satisfy the eye and invite the touch. This peculiar texture can be compared to the smooth surface of a melon or the bloom of a leaf, avoiding the extreme brilliancy of high glazes as well as the dull monotony of the mat finish.

Besides its form and colour the pottery is



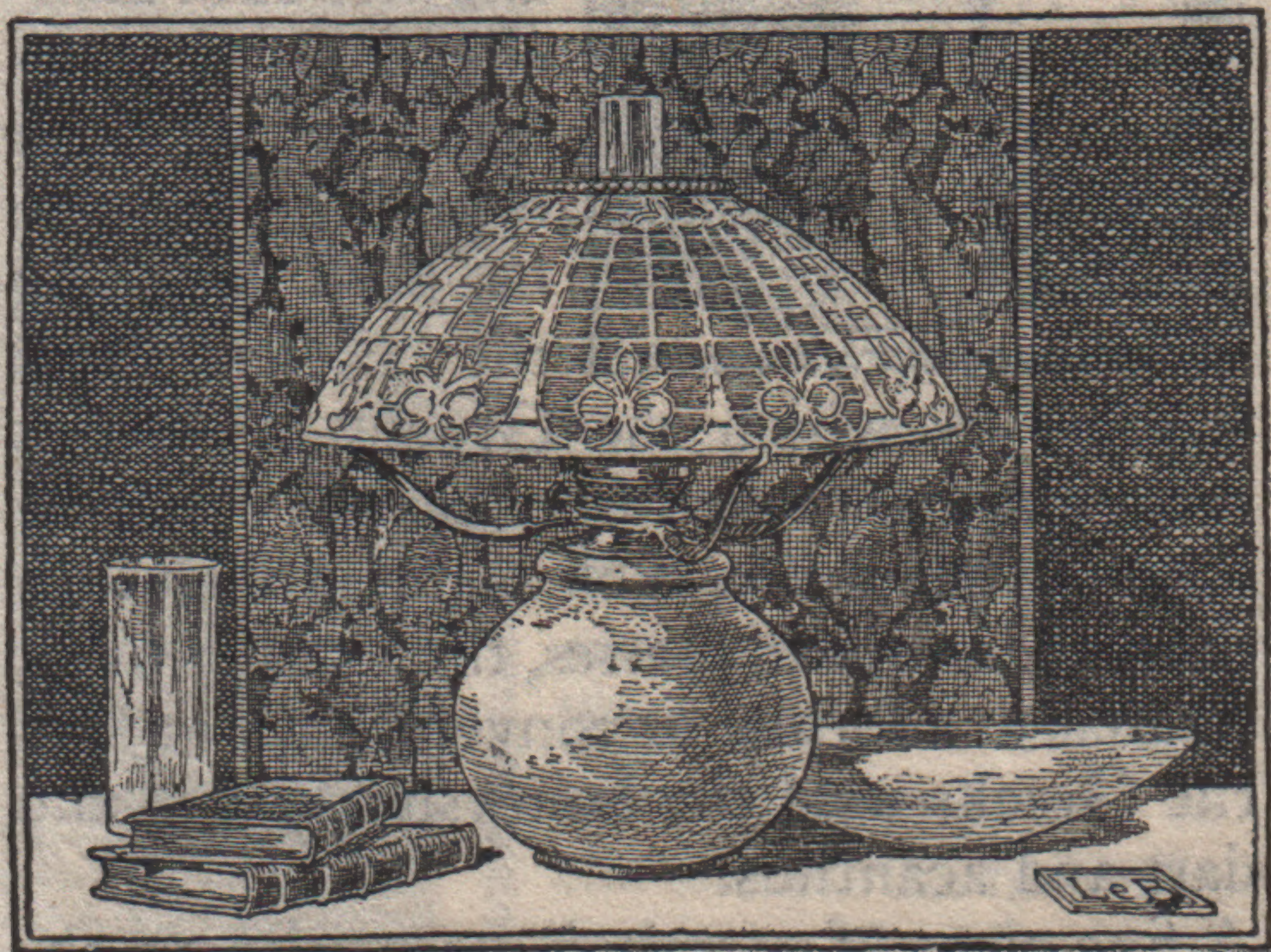
often further enriched by decoration in low relief. This is done while the clay is still in a plastic state, the designs being drawn and incised or modelled upon the surface after the form or profile of the vase has been shaped by the potter. The

motives by which the Grueby Pottery is recognized are taken from certain common forms in plant life, such as the mullen leaf, the slender marsh grasses, the lotus or tulip, treated in a formal or conventional way, as the Greeks used the honeysuckle, egg and dart and acanthus.

A fine piece of pottery is essentially an object of utility as well as of decoration. In no way does the Grueby ware fulfil these two purposes more completely than in its lamp forms, whether for oil or electricity. The Grueby-Tiffany lamp combines two recent products of the Applied Arts, the support for the bronze fitting being a Grueby jar made

for that special purpose, completed by a leaded or blown-glass shade of Tiffany design and workmanship.

As the character and taste of the individual are known by the company he keeps, so do the beauty and fitness of the objects of daily use which surround him mirror the character of his dwelling.



1900 BUFFALO 1901 ST. PETERSBURG 1901
GOLD MEDALS PARIS
TURIN 1902



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